

# THE NEW Amberola Graphic

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FALL 1974

No 11

## CAL STEWART -- THE ACOUSTIC KING OF COMEDY

by John A. Petty

"Uncle Josh" is a name that brings back memories to many people who are around fifty-five or older and to quite a number of record collectors somewhat younger. Most of the oldsters who recall the familiar stories, however, do not remember the real name of this comedian whose material turned up on almost every popular label in the United States during the first quarter of the twentieth century. Calvin Edward Stewart, a Virginian by birth, was the man who kept the country laughing in stage appearances and around phonographs for fully ten years after his death in December 1919.

When the writer of this article was born in the great depression years, "Uncle Josh" records were still listed in the record catalogs and though he is among the under fifty-five group, he is an avid fan of the country rube stories and songs of the lovable and laughable Cal Stewart.

My introduction to "Uncle Josh" came from an Edison Amberola Model 50 and five "Uncle Josh" blue amberol cylinders which my parents purchased circa 1920. Until I was thirty, it never occurred to me that there might be some other "Uncle Josh" records. Then I discovered a lady who had an Edison machine and a box of records. In the box of cylinders were some "Uncle Josh" that I'd never heard and this motivated me to search for others. I assumed that disc records held no promise of further discoveries, but while leafing

through a stack of old 78's in the small community where I lived in 1964, I was delightfully surprised to find "Uncle Josh and the Fire Department" on Columbia A271. During the past ten years and after countless letters, telephone calls, advertising and record hunting trips, I have learned that thousands of Stewart record issues were released on perhaps 75 to 100 different labels. Most of the 122 different songs and stories were released on Victor, Columbia and Edison records, but a few have turned up on off-brand and rare labels and cannot be found on the more common records of the large firms.

Cal Stewart was born near Charlottesville, Virginia in 1856, the son of William Stewart and Helen Douglas Stewart, natives of Scotland. He married Rossini Waugh of Tipton, Indiana (date unknown) and reportedly owned a farm in this area. He died on December 7, 1919 in the Cook County Hospital, Chicago. Following a brief illness described as "an incurable brain disease," and was buried in Fairview Cemetery in the western edge of Tipton, Indiana on December 8?, 1919. His tombstone is a bold granite cross with this simple inscription on the base: Cal Stewart / Your "Uncle Josh."

Stewart worked at many jobs before settling down to his theatrical and recording career. In the preface of his book, "Uncle Josh Weathersby's Punkin Centre Stories" published by Regan Print-



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Any advertisement may be run in four consecutive issues for the same rate as three. Subscribers and advertisers should note that the GRAPHIC is scheduled to appear in early February, May, August and November. For quarter, half and full page ads please include an ad copy set up exactly as you wish it to appear. For types of advertising not covered above, write for prices.

Back issues: Issues no. 1-4 (approximately 30 pages, available only as a single issue) - 60¢  
(Edison Amberol pages in all back issues) no. 6 - 15¢  
nos. 5, 7, 8, 9, 10 - 25¢ each

#### CHRISTMAS CARDS - JUST FOR COLLECTORS!

We have recently received from the printer a delightful Christmas card for our customers. The front depicts a family of three - mother in a wing chair, father and young child standing - listening to an Edison Phonograph with flared horn. The scene (from a 1907 ad) is encircled with mistletoe and holly and presents a very handsome, old-fashioned appearance. Not only is this an ideal way for you to greet your friends this Christmas, but it also serves as a reminder to them of your hobby!

Cards are printed in two colors on off-white paper\* and include envelopes (white, however).

Prices, postpaid: 14¢ each, minimum mail order of 15  
40 or more, 13½¢ each  
75 " " 13¢ each  
100 " " 12½¢ each

\* - We wish to point out that the paper is a little less heavy than we had hoped. With the current paper situation, the printer informed us that a heavier grade would have been prohibitively expensive.

Also available....catalogue reprints....Edison Diamond Disc labels...  
posters....books.... See various past issues for particulars.

A postscript to running off the odd-numbered pages: Sorry that the photo on page 7 didn't come out better! The original was quite dark on the inscription side.



ing House, Chicago in 1903, Stewart writes that he was "...slush cook on an Ohio River Packet; check clerk in a stove and heading camp in the knobs of Tennessee, Virginia and Georgia; I helped lay the track for the M. K. & T. R. R. (Missouri, Kansas and Texas Rail Road), and was chambermaid in a livery stable. Made my first appearance on the stage at the National Theatre in Cincinnati, Ohio, and have since then chopped cord wood, worked in a coal mine, made cross ties, worked on a farm, taught a district school, run a threshing machine... Have been a freight and passenger brakeman, fired and ran a locomotive, also a freight train conductor and check clerk in a freight house; worked on the section; have been a shot gun messenger for the Wells, Fargo Company. Have been with a circus, minstrels, farce comedy, burlesque and dramatic productions;... Have played variety houses and vaudeville houses; have been a traveling salesman."

In an interview for the Portland (Maine) Advertiser, April 5, 1904, Stewart is described in this manner: "He might be taken for a farmer even off the stage. Large framed, fleshy, fat-faced, good natured with a big black felt hat surmounting these essential characteristics of the 'rube' comedian, Mr. Stewart presented a picture of the typical New England farmer." The article continues with this bit of autobiographical material by Stewart, "I left Virginia in 1872 and in 1875 began my really professional career with B. F. McCauley, who was playing Uncle Daniel in 'The Messenger from Jarvis Section'. I was the Village Boy, but understudied Mr. McCauley for several years. I have since devoted my time to old age characters and like them best."

"During my life I have traveled over every part of the U. S. and seen and studied every kind of a farmer type from the New Englander to the Westerner, but like the New Englander the best."

In The Columbia Record for December 1904, a description of Stewart making individual records for fans in an Indianapolis Columbia Record store is given, "Mr. Stewart worked in his shirt sleeves. Between records he enjoyed a dry smoke. We were prepared to see him make records easily, even to giving them the necessary touch of local color without effort, but his ability to extemporise which he did delightfully on several occasions, was nothing short of a revelation to us."

The character of "Uncle Josh" came from his association with Denman Thompson who played the character of "Uncle Josh Whitcomb" in a four-act play, "The Old Homestead" opening in Boston in 1886. Thompson, according to Mr. Jim Walsh's department in Hobbies Magazine, January through April, 1951, conceived the idea of Uncle Josh Whitcomb from a West Swanzy, New Hampshire farmer, Joshua Holbrook and Stewart, who was an understudy of Thompson for a number of years, adopted the character of Uncle Josh Weathersby from the character of Uncle Josh Whitcomb.

Stewart's great regard for Thompson is depicted in a biographical sketch prepared by the late Fred Hager, a personal friend and business associate of Stewart's. "Many gifts were bestowed upon Mr. Stewart by Crowned Heads, but he valued them less than the vest given him by Denman Thompson, whom he understudied in 'The Old Homestead.' Mr. Thompson wore the vest and then presented it to his understudy, who always used it for his monologs."

Stewart's recording career began in the 1890's. Fred Hager stated that it was at a performance of "The Old Homestead" that Thomas Edison discovered Cal Stewart and invited him to come to the Edison Laboratory and make a recording. He was an immediate success and went on to record for other companies. The earliest dated record found to date is a Berliner seven inch disc which bears the etching, July 9, 1897 and is entitled "A Talk by Happy Cal Stewart, The Yankee Comedian." The material on this record was later made into several different records for the



4. other companies, and the Berliner has a distinctively different Stewart laugh than is found on later records. The script begins as "Uncle Josh" is on his way to New York, he loses his ticket and then "fools" the conductor by buying a round trip ticket and "not going back." In New York he is asked to play a game of baseball and this leads him into telling the story of playing baseball back home with the boys in which a billy goat ran them out of the pasture. This "Happy Talk" is number one and there were two sequel discs. I have the number one and notes on the sequel records copied from an 1899 catalog owned by Jim Walsh are: No. 2: "He goes to the theatre but can't stay for the whole show as there's five years between the acts." No. 3: "He gets into trouble with the Landlord at his hotel and then goes to a restaurant, but can find only one oyster in his stew."

Many of the rare and hard to find stories were made on the early and fragile brown wax cylinders which are susceptible to wear, mold and breakage. Recently, a New York collector writes of having a cylinder box which bears the title "Uncle Josh's Arrival in Poughkeepsie." Could this have been one of the individual records made by Stewart, perhaps adapting the "Arrival in New York" to the Poughkeepsie area? The following notes are made from tape copies of some of these early and rare records: (My thanks to the various collectors who have supplied me with these tape copies.) Col. 32452 (George Blacker) "Deacon Coopley's Chicken Raid". Len Spencer and Bob Roberts play the parts of the Deacon and Church member who are raiding Farmer Skinner's (Cal Stewart) chicken house and leave "not a feather." Reed and Dawson (no number) Cylinder (George Blacker) "Jersey Sam, the Farmer's Man". A song about how good times were fifty years ago. Assuming this record was made just prior to 1900, the fifty years ago would mean about 1850. Edison 3904 (My copy) "There Ain't a Word" is a song about things happening in which there "ain't a word" to describe, such as a boot black who shined one shoe, ran off and left him "with one shoe shined and the other from the country." Edison 3900 (My copy) "Uncle Josh and the Bunco Steerers." This is another of the "New York" stories in which "Uncle Josh" tells about being buncoed by the city folk and how he buncos right back. Col. 11094 (William Bryant) "Uncle Sam to George". A bit of rather poor poetry honoring the return of Admiral George Dewey and sailors of Dewey's fleet following heroic service in the Spanish American War of 1898. Col. 14009 (William Bryant) and Berliner 050 (My copy) "Uncle Josh in the Stock Exchange". Uncle Josh meanders into the New York Stock Exchange and can't understand why there are no hogs and cows. Col. 14021 (George Blacker) "Uncle Josh in a 'Raines Law' Hotel". On another of his many city visits, "Uncle Josh" wanders into a New York hotel on Sunday and orders a sandwich whereupon it is borrowed by other customers in order that they might get a drink. "Raines Law" was apparently a New York legislation that prohibited anyone ordering an alcoholic drink without food on Sunday. "Uncle Josh" comments "That sandwich done duty for a 150 in less than ten minutes." Col. 14025 (George Blacker and William Bryant) "Punkin Center and Paw-Paw Valley Railroad". A railroad is being built in Punkin Center right through the middle of Ezra Hoskin's pasture and barn. Ezra doesn't want to interfere with the modern progress, but thinks he will be too busy haying and plowing to open and shut the gate every time one of the pesky trains wants to go through.

By the turn of the century, Stewart was enjoying great popularity and the many record companies were clamoring for "Uncle Josh" records. The full list of these companies as currently known is far too long to include here, but the larger firms for which Stewart recorded were: Berliner, Columbia, Edison, Emerson, Leeds-Catlin, Pathe, U.S. Everlasting, Victor and Zon-O-Phone. Most of the other labels were made from masters of these companies, particularly Columbia, Emerson and



Leeds-Catlin which issued a variety of brands such as Busy Bee, Diamond, D & R, Aretino, Eagle, Imperial, Oxford, Harmony, Standard, Puritan, Medallion, Manhattan, Silvertone, Diva, Grey Gull and Radiex to name just a few.

Few of Stewart's stories were issued on the longer playing twelve inch discs which seems odd as Stewart often came to the studio with as much as twenty minutes of material that had to be edited to three minutes for the standard ten inch discs. Victor issued three sides on twelve inch: "Uncle Josh Keeps House," "Uncle Josh on an Automobile" and "Uncle Josh and the Sailor." Columbia issued only one, "Possum Supper at the Darktown Church" and Zon-O-Phone two sides: "Uncle Josh and the Labor Unions" and "Uncle Josh and the Post Office"--the latter Zon-O-Phone is the same as "Uncle Josh Gets a Letter from Home" found on other labels. The Zon-O-Phone sides were issued on both the company label and the Sears Roebuch Oxford. In so far as currently known, Columbia did not issue the twelve inch "Possum Supper" on any of the off-brand labels.

Securing an accurate and complete list of the various "Uncle Josh" titles has been complicated by the fact that some of the stories were issued for separate companies under different titles as has already been noted in the Zon-O-Phone "At the Post Office." A most confusing set of titles is for the sequel records of "Uncle Josh's Arrival in New York" and "Uncle Josh's Second Visit to New York." Columbia issued the second record as "Uncle Josh Weathersby's Visit to New York" while Victor and Edison employed the title "Uncle Josh's Second Visit to New York." Victor further substituted the word "Metropolis" for "New York." On another title, Columbia used a rather wordy title, "Uncle Josh Invites City Folks to Visit Him on His Farm" while Edison's version was "Uncle Josh's Trip Home to His Farm" and later changed the title to "Uncle Josh Invites the City Folks." A recent discovery of an unknown firm lists this title as "Down Home on the Farm." Edison released a blue amberol "Uncle Josh's Huskin' Bee" which is a story about a corn husking party. Columbia issued a version of this entitled "Uncle Josh's Barn Dance" but both Victor and Columbia recorded a disc of square dance calls entitled "Uncle Josh's Husking Bee". All cylinder and disc issues by Columbia of "Husking Bee" are recorded by Spencer and Schweinfest. Edison's "Uncle Josh's Rheumatism" turns up on the U.S. Everlasting four minute cylinder as "Uncle Josh and the Osteopath". And many other variations in titles could be noted.

The popularity of Stewart's records gave rise to a few imitators of his style and stories especially when Stewart was not available to make the records himself. At times, Stewart was under exclusive contract with certain companies and while Columbia had a corner on his services, Andrew Keefe recorded three Uncle Josh cylinders for Edison and seven discs for Leeds-Catlin. The Edison Keefes: "I'm Old, But I'm Awfully Tough" "Uncle Josh in a Department Store" and "Uncle Josh in a Chinese Laundry". Keefe did a close imitation of Stewart on "I'm Old, But I'm Awfully Tough", but the two monologues are a far cry from Cal Stewart's style and laughter. The Leeds-Catlin Keefes: "Uncle Josh's Courtship" "Uncle Josh and Aunt Nancy Go to Housekeeping" "Uncle Josh and the Insurance Company" "Uncle Josh on Jim Lawson's Horse Trade" "Uncle Josh and Aunt Nancy in the Subway" "Uncle Josh at the White House" and "Uncle Josh and the Fire Department." All of the L-C above have been confirmed except "White House" but this issue falls in the consecutive numbering of known L-C Keefes. Stewart apparently became available to L-C about the time the Imperial master numbers reached 45500 and the smaller embossed numbers reached 90000 and issues above these numbers were recorded by the Master himself. I have a Nassau disc as a gift from Jim Walsh that has Keefe's "Fire Dept." on one side and Stewart's "Second Visit to New York" on the reverse side--an interesting



pairing. The L-C masters were issued on Aretino, Busy Bee, Eagle, D & R, Oxford, Silver Star, Sir Henri, Nassau, Sun, Symphony, Imperial and perhaps other labels. In some of the L-C Keefes, it appears that he is not familiar with the story and is undoubtedly reading from a written transcript. Pauses are in the wrong places and he reads unhesitatingly through where a period should be. An unnamed woman companion assists Keefe in "Courtship" "Housekeeping" and "Subway" and she does an excellent Nancy--perhaps surpassing Ada Jones and Rossini Waugh Stewart in the Stewart recorded versions of these titles.

After Stewart's death, Byron G. Harlan, who often assisted Stewart in recordings, made a few Uncle Josh. Some of these were issued under the pseudonyms of Bert Terry and Byron Holland. There were approximately ten titles, but three will receive mention here: "Uncle Josh on the Aeroplane" "Uncle Josh Patents a Rat Trap" and "Uncle Josh on the Radio". The first one is a very poor re-write of "Uncle Josh on a Bicycle" and so few changes were made in the script that you wonder if Harlan is riding a bicycle or an airplane. The other two stories which were issued on Okeh in the U.S. and Apex in Canada, seem to be entirely new material. The new stories are interesting and Stewart might have well used the script, but Harlan uses the high-pitched falsetto tones and hen-cackling laughter of his earlier "Cyrus Pippin" Edison cylinders.

Stewart generally used and recorded his own material, but there are a few exceptions. For Zon-O-Phone he recorded the famous Len Spencer skit of "The Arkansas Traveler." It was issued on a seven inch disc and perhaps on nine inch. The story is much shorter than Spencer's. Stewart had a few lines in the Len Spencer story of "Deacon Coopley's Chicken Raid". Stewart also wrote several scripts that were recorded by other artists: 1. "New Parson at the Darktown Church" 2. "A Meeting of the Hen Roost Club" 3. "Hoosier Hollow Quilting Party" 4. "I Wants a Graphophone" and 5. "Decoration Day".

My search for the Cal Stewart and Uncle Josh material has expanded the original five cylinder stories which came with our Edison Amberola, to sixty different cylinders, 175 different discs and a copy of Stewart's book, "Uncle Josh Weathersby's Punkin Centre Stories". Of the 122 different titles which can be related to Stewart and his "Uncle Josh" character, I have collected 100 on records, eleven others on tape, and three more appear in Stewart's book. The eight remaining and elusive titles are: 1. "Uncle Josh at the Statue of Liberty" 2. "Uncle Josh at the Weather Bureau" 3. "Uncle Josh in a Police Court" 4. "Uncle Josh at the Spooky House" 5. "Uncle Josh's Remarks on the Spanish Question" 6. "Difference Between a German and Irish Picnic" 7. "I Wants a Graphophone" and 8. "Uncle Josh's Arrival in Poughkeepsie".

In 1967 with the list of various cylinders and discs growing, it became apparent that a project of bringing all of this material together into a Cal Stewart-Uncle Josh Cylinder Discography would be a worthy endeavor. Collectors throughout the United States and Canada responded to appeals made in trade papers by sending lists of their record collections and searching old record catalogs for additional issues. Bid sheets have proved to be another source of information, especially for hard-to-find labels. As information was assembled, it was made available in mimeographed form to interested persons--a process which is continuing. Currently, about two thousand separate issues of records are on file and new material is becoming increasingly hard to find. However, with the collector-friends ever alert to this project and new collector acquaintances being added to the list of seekers, my mailbox serves as a continuing treasure chest of valuable finds. A revised cylinder-discography has been underway for several years as publication has been postponed several times as the trickle of new finds continues. For years, I had



suspected that there were several Uncle Josh listings on Lakeside discs from Columbia matrices, but not a hint of one was uncovered until a few months ago when Ed Sunde of Minneapolis Minn. sent a photocopy from a 1914 Ward's Catalog showing 34 issues. One, "I'm Old, But I'm Awfully Tough" is credited to Bob Roberts which I assume is an error and would welcome confirmation if anyone has a copy. A few weeks ago, Hal Birdsall of Grand Junction, Colo. sent a list of unknown issues from about 1898 (cylinders, we think) of twelve issues. A tape just received from Hal as of this writing (September 1974) includes a copy of Busy Bee Cylinder 131 "And Then I Laughed" in which Cal Stewart includes as part of the announcement "Made especially for the O'Neill James Company."



I had assumed that Busy Bee cylinders were molded from Columbia matrices and still think that some were, however, it is apparent that Stewart at sometime found himself talking into a horn at their studios. It would take more pages and publications than The New Amberola Graphic could publish to detail all the help from friends of Stewart who have contributed to this continuing project.

In concluding this article, just a brief note of my trip to Tipton, Indiana to search for any information that might be uncovered from the townspeople, and to visit the site of Stewart's grave. I had made contact with Eugene LeVeque of Alexandria and together we spent a day at Tipton in October 1972. There we visited Mr. Cleo Jones who had been the cemetery worker in 1919 and had buried Stewart's ashes. Unfortunately, he could remember nothing about the occasion, though his mind was sharp at the advanced age of 84. He pointed out the Waugh home in which Stewart must have spent many days. The house had been remodeled into apartments and its occupants knew nothing about the comic king of the acoustical era--not even that their living quarters had once been his. Our search led us to the Roman Catholic academy where the personal effects of Cal's wife and sister had been left. This netted a few photographs, but none of the personal reminiscences we had hoped for. We left disappointed, but happy that we had been on the "fruitless" search.



8.

On the following page we have attempted to reproduce four illustrations from the book mentioned in Mr. Petty's article. They were furnished by him and are as follows:

Upper left - "Uncle Josh's Comments on the Signs Seen in New York" --  
"I wouldn't put one of them critters in my throat for ten dollars."

Upper right - "The Punkin Centre and Paw-Paw Valley Railroad" -- Ezra  
sed, "Wall, now, let me see, is it a-goin' jist the way  
you've got that instrumented p'inted?"

Lower left - "Uncle Josh in a Chinese Laundry" -- "Uncle Josh takes  
strong measures to get his clothes from 'that pig tail  
heathen critter.'"

Lower right - "Jim Lawson's Hoss Trade with Deacon Witherspoon" -- the  
Deacon's new horse "...squatted right down in the crick."

\* \* \* \* \*

We are pleased to be sending copies of this issue of the GRAPHIC, with the compliments of Mr. Petty, to several of his friends who have assisted him in his research. We anticipate correspondence in response to this article, and suggest that writers contact him directly at:  
Route 2, Box 417, Rutherfordton, North Carolina 28139.

\* \* \* \* \*

#### COLLECTORS' RECORDS

by  
M. Bryan

Star Records  
Hawthorne & Sheble M'fg Co.

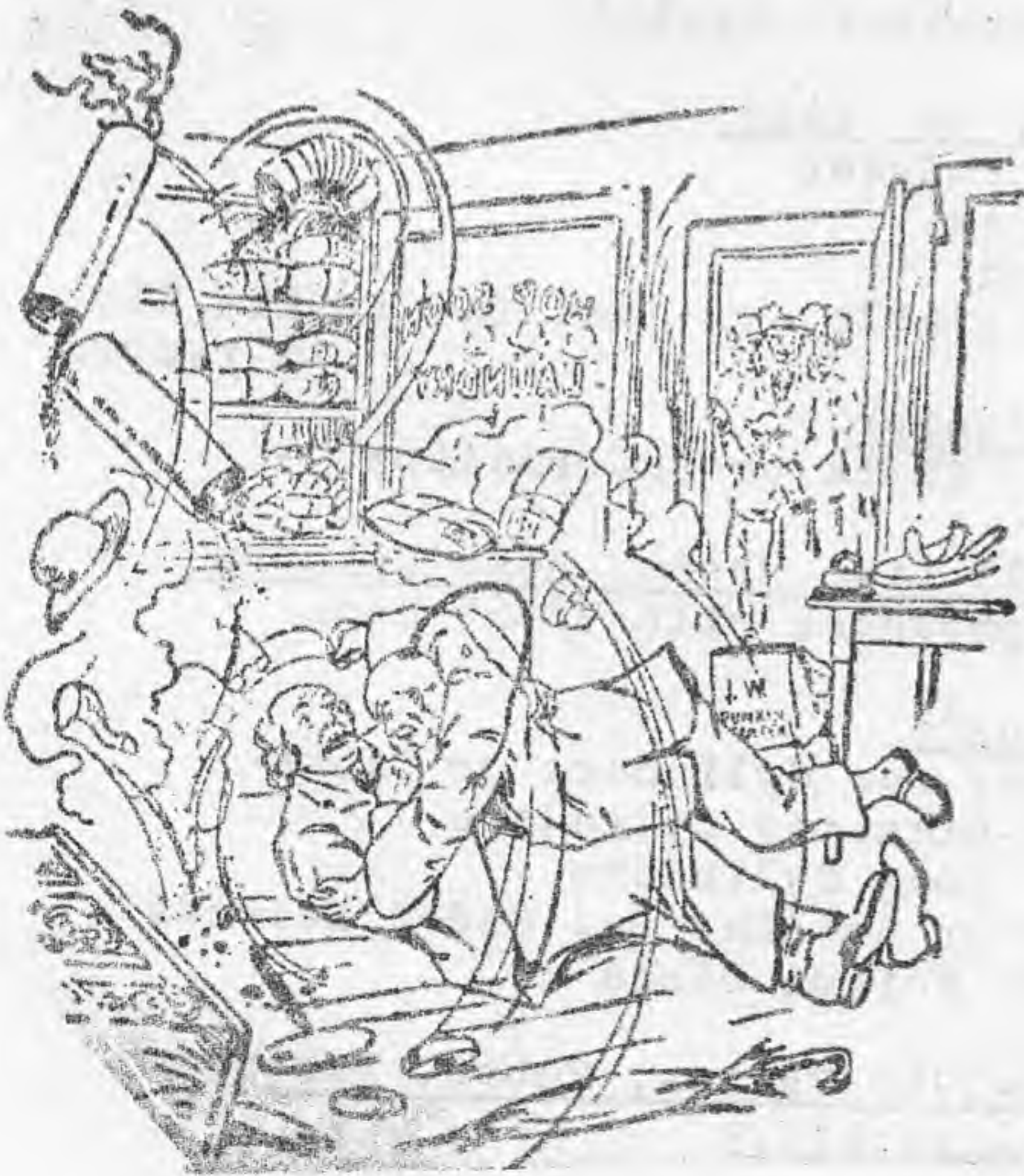
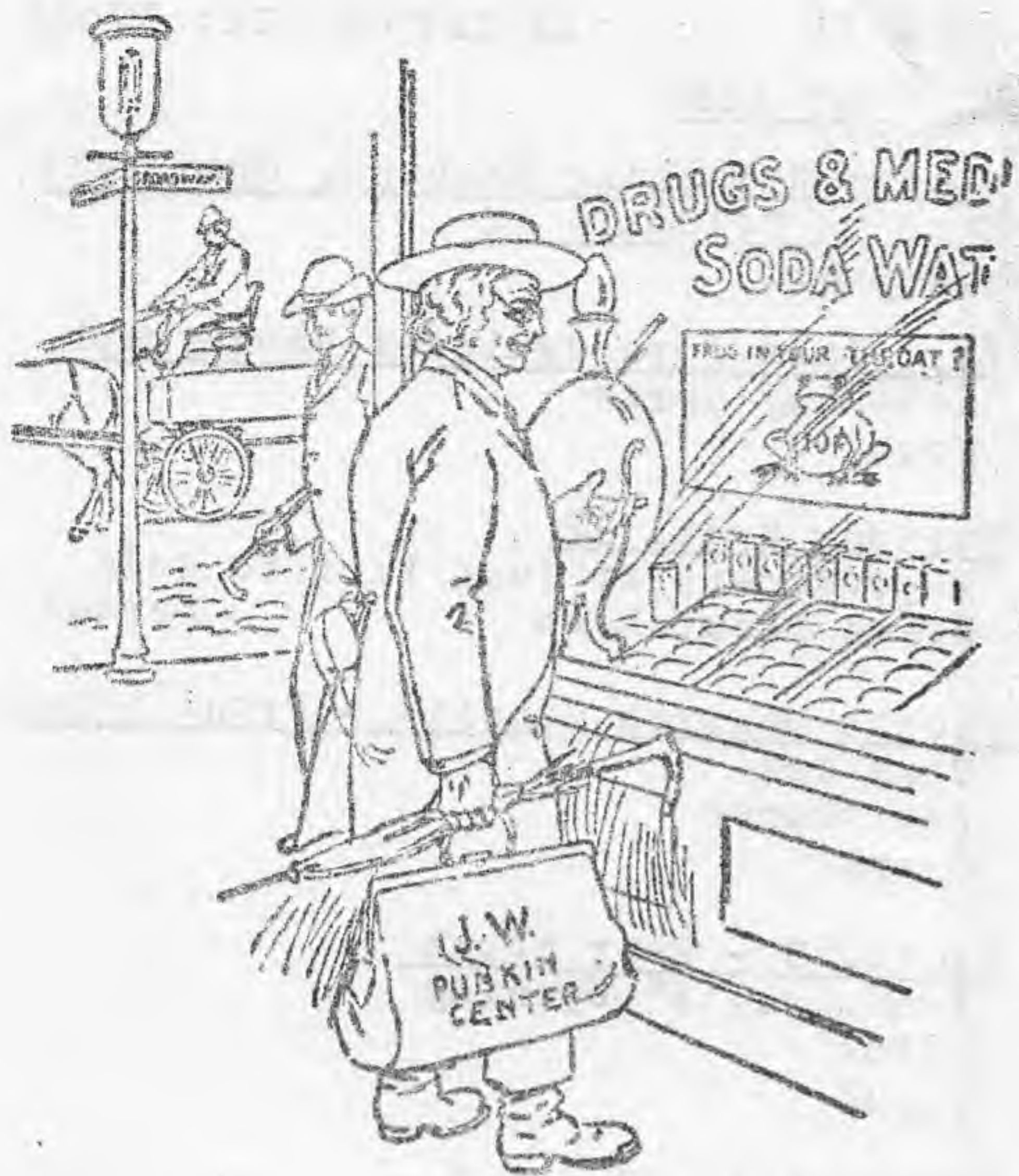
For some years, with less than a half dozen examples, the Star label remained a mystery to me. Imagine trying to make sense out of a series with numbers such as 2290, 36 and 5917!

A partial listing of Stars appeared about five years ago in GOOD OLD DAYS magazine and provided a few clues. As an increasing variety of the disc was added to my collection, as well as those of fellow collectors, the picture became clearer. Finally, within the past year, two sources of information added enough data to the Star "file" to make this article practical. The first of these was the loan from George Blacker of a copy of a list of records from an early Macy catalogue. Secondly, issues of THE TALKING MACHINE WORLD on microfilm have added substantially to the history of the Hawthorne and Sheble Co.

Although the intent of this article is to outline the Star label, a little background information about the company should be included. The Hawthorne and Sheble people had been in the business of making talking machine supplies for some years before Star appeared. Perhaps their biggest business volume was done with horns and cranes. Hawthorne & Sheble (with Prescott added to the company name) ventured into the record business by manufacturing and distributing the American Record. Americans turn up infrequently today, but many of them sound far superior to Victors and Columbias of the same period. They were made in at least three different sizes and can be spotted quickly because of their blue shellac. Perhaps the most notable fact about American is that they appeared in double-faced form (as well as single) as early as 1905 and possibly even 1904. Evidently a court injunction was brought against H & S by Victor and the record was withdrawn from the market.

Star records seem to have been introduced sometime early in 1907 - perhaps late '06 - and had a life of less than three years. A month ago  
(cont. on page 11)







ALVIN HECKARD

R.D. #1, BOX 88

LEWISTOWN, PA. 17044

PHONOGRAPH PARTS WANT LIST

Edison Gem

Two Speed Attachment  
Lid  
Morning Glory Horn  
Horn Crane  
Mandrel  
Motor Parts  
Governor

Standard Talking Machine, Open Type,  
Same as Columbia AU

Tone Arm

Lyra Base Type Cylinder Phonograph

Leveling Screw  
Horn

Harmony Model 12

Reproducer, or Just Part to Hold  
Crank Escutcheon Needle

Victor Monarch Special - Front Mount

Tone Arm  
Reproducer  
Crank

Victor E - Rear Mount

Tone Arm, 1" Opening  
Elbow  
Crank

Victor III, IV, or V

Oak Case with Motor and Turntable

Zon-O-Phone Concert Grand

Horn Support Arm  
Stop-Start Spring

Busy Bee Disc

Reproducer  
Crank  
Horn  
Turntable, or Just Tab to Fit Slot  
in record

US Junior

Any Parts or Information

Small Disc Phono, Make Unknown

Reproducer with 7/16" Neck

Records

Busy Bee Cylinders or Discs  
5" Diameter Cylinders  
6" Long Cylinders  
7" or Smaller One Sided Records  
12" Edison Discs

Pre-1930 Radios, Tubes, Parts,  
Literature

Scanning Disc TV

Pre-1950 TV's with 7" or smaller  
Screen

Any Other Phono Parts - Send List

Edison Standard

Carriage for Model N Reproduser  
Cygnnet Horn Crane  
14" Horn, Original Only  
Lid for Square Top Model

Edison Home - Suitcase Type

Automatic Reproduser  
14" Brass Horn  
Handle, Different than Regular  
Edison Handle  
Maid Spring  
Carriage for Model N Reproduser

Edison Fireside

K Reproduser  
Lid  
Horn  
Crane

Edison Triumph

Case with Banner Decal  
Square Hole Crank  
Governor

Edison Reproduser Parts

Hinge Blocks  
R or S Fantail Weight  
C Top  
Diamond Disc Needles

Columbia AO

Lid, 8 x 12 x 5 1/4  
Corner Column for Cabinet  
14" Aluminum Horn

Columbia AT

Case  
Mechanism that holds Horn & Repro.

Columbia BI

Rear Mount Bracket  
Stop-Start Knob  
Nickel Horn, 17 1/2" long, 21 1/4" Bell

Columbia AK

Horn Support Arm, Approx. 8" Long  
Crank



I would have made the statement that they were entirely the product of the Columbia company; however, as so often happens, my simple statements turn out to be untrue! Recently a dealer's auction list turned up a Star that appears to be a late "American" recording with a Star label. So now I must say that the majority of Stars were actually Columbia recordings.

With tongue in cheek, Hawthorne and Sheble announced that at a Bridgeport, Conn. address, "...we also attend to various details in the manufacture of our Star disc records." Columbia did a good job of disguising the records. All markings peculiar to Columbia were removed - the absence of raised rings on the outside and inside of the records is most conspicuous.

Also removed were Columbia catalogue numbers, as well as "Patented Nov. 25, 1902" which sometimes appeared stamped just outside the label area. Some Stars still show a trace of these markings where they were incompletely removed from the masters. Artists' names seldom appeared on the labels and one of the most complex sets of catalogue numbers ever was used in issuing them. Finally, the thickness of Star records is slightly greater than that of Columbia records of the same period.

One late Star, however, seems to actually be a Columbia. The label is pasted on the record rather than pressed into it, the familiar raised rings are present, a Columbia catalogue number is visible, and there is an outline of another "notice" under the one on the back. I assume that Columbia didn't bother with completely separate pressings during the last days of Star.

Labels at first were blue-violet and white with title information in red (see cut). Later Stars used black, red and gold labels with a six-pointed star.

To complement their new records, Hawthorne and Sheble introduced a line of Star talking machines. Pictures of Star machines suggest that they were not Columbia products. THE TALKING MACHINE WORLD of July, 1907, indicates that machines were being manufactured in Philadelphia. This is borne out by a rubbing of a Star machine plate furnished by GRAPHIC reader Horace Smith. Mr. Smith also informs us that his Star has a volume control on the tone arm. You may be amused to learn that shortly before they went out of business, Hawthorne and Sheble introduced an enclosed horn phonograph called -- that's right -- the Starola!

In Macy's Fall/Winter catalogue of 1909-1910 we learn of the demise of Star records. Macy claims to have bought all the remaining stock of records, and was offering them for just 24¢ each.

Before going into the various numerical series used by Star, I should mention that the same numerical system was used for other labels. The most common seems to be an early version of Harmony Disc. Usually





12. we find that Harmony Discs are numbered exactly the same as Columbia; but there is a group that bear all the un-Columbia characteristics of Star. The labels are black and silver and are pressed into the records. This group of Harmony records could easily have duplicated the entire Star list, with the possible exceptions of the 12" issues as well as the last numerical block. Two other labels which turn up infrequently but which sometimes are numbered the same as Star are Sir Henri and Busy Bee. There was also a group of Arctino twelve inch records which duplicated the Star list. Chances are there are others.

The initial group of Stars, perhaps three hundred of them, were released in the old fashioned "block" system. With this system, each type of record was listed in a separate numerical series (most frustrating to try to reassemble today!). So far, I have identified 24 separate blocks; they are as follows:

1200 - 12" records	3100 - Dutch dialect
2000 - Band	3200 - Vocal trios
2100 - Orchestra	3300 - German (or foreign)
2200 - Vocal solos	3500 - Instrumental trios
2300 - Religious vocal solos	3600 - Vaudeville sketches
2400 - Vocal duets	3700 - Humorous talking
2500 - Vaudeville specialties	3900 - Descriptive selections
2600 - Vocal quartettes	4000 - Minstrels
2700 - Uncle Josh stories	4100 - Negro shout
2800 - Cornet	4200 - Chimes
2900 - Xylophone solos	4300 - Piccolo solos
3000 - Banjo	4800 - Spanish (or foreign)

Some of these blocks have nearly all 100 numbers used. Others have no more than one or two. In all likelihood, 3400, 3500, and everything between 4300 and 4800 were used.

In May, 1907, the first supplement of Star records was announced. There were 18 ten-inch and 6 twelve-inch records. Instead of continuing with the various blocks, all records with the exception of the twelve-inch titles were given a new, separate block. Each new supplement utilized a new block. For some reason, though, the 1200 block was continued for 12" records. Supplements to the catalogue were issued on the average of every two months. Here are the blocks used for these supplemental lists (following each are rough ranges of most of the corresponding Columbia numbers):

5100	(3530 - 3587)	5700	(3679 - 3706)
5400	(3532 - 3627)	5800	(3709 - 3731)
5500	(3604 - 3667)	5900	(upper 3700s)
5600	(3583 - 3691)	6000	(upper 3700s)

With each supplement came a new numerical series which, by now, numbered at least 32. At last someone came to his senses, realizing that this madness could not go on forever. Therefore, late in 1908 came another supplement which began with the number 1! This supplement probably contained 20 titles (ten-inch), because the December '08 list runs from 21 to 40.

Fate was not with the new series, however, and it barely got off the ground before Hawthorne and Sheble went into bankruptcy and the Star label died. The highest I have seen to date from "the end" is 57; perhaps 60 was the highest reached.

Star's musical menu contained pretty ordinary fare. Most vocals are typical Collins and Harlan, Albert Campbell, Frank C. Stanley,

(continued on back page)



732	- Dear Heart	Venetian Instrumental Trio
733	- Marching Through Georgia	James F. Harrison and Chorus
734	- Fourth of July at Pumpkin Center	Cal Stewart
735	- Norine Maurine	Harry Anthony and James F. Harrison
736	- The Spring Maid - Waltzes	American Standard Orchestra
737	- Not To-Night, Josephine	Ada Jones and Billy Murray
738	- Old Black Joe	Knickerbocker Quartet
739	- Three Quotations - No. 2, "And I, Too, Was Born in Arcadia"	-
		Sousa's Band
740	- The Glory of the Yankee Navy March	Sousa's Band
741	- In the Land of Harmony	Anna Chandler
742	- My Hula Hula Love	Metropolitan Quartet
743	- My Sweetheart Waltz	Guido Peiro
744	- De Devilin' Tune	Stella Mayhew
745	- Yankee Doodle	Premier Quartet and New York Military Band
746	- Mr. Othello	Ada Jones
747	- Infanta March	Fred Van Epps
748	- Back to Arizona	Murray K. Hill
749	- Pretty Pond Lillies	Will Oakland and Male Chorus
750	- Wishing (Then I'd Wish for You)	Manuel Romain
751	- All That I Ask of You is Love Medley - Waltz / National Promenade Band	Will Oakland
752	- In All My Dreams I Dream of You	Will Oakland
753	- Hannah, Won't You Smile Awhile on Me - Billy Murray and Male Chorus	
754	- Love's Old Sweet Song	Venetian Instrumental Trio
755	- By the Saskatchewan	Frederick Weld
756	- For Every Boy Who's Lonely, There's a Girl Who's Lonely Too	-
		Elizabeth Spencer and Harry Anthony
757	- Hungarian Serenade (Joncieres) (May also appear as "Serenade Hongroise")	Garde Republicaine Band
758	- Good Bye, My Love, Good Bye	Reinald Werrenrath
759	- God Be With You Till We Meet Again	Edison Mixed Quartet
760	- Marguerite	W. H. Thompson
761	- Jubel Overture	Victor Herbert and His Orchestra
762	- My Beautiful Lady	Elizabeth Spencer
763	- Old Oaken Bucket	Knickerbocker Quartet
764	- Chimes of Normandy - Selection	Edison Concert Band
765	- Uncle Tom's Cabin - A Dream Picture	Edison Concert Band
766	- Spanish Love	Elizabeth Spencer
767	- The Maple Leaf Forever / Knickerbocker Quartet & New York Military Band	
768	- Baron Trenck Waltzes	American Standard Orchestra
769	- Tell Her I Love Her So	Dr. Franklin Lawson
770	- I Want Everyone to Love Me	Anna Chandler
771	- I'm Just Pinin' For You	Walter Van Brunt
772	- Italian Army March	Guido Deiro
773	- Wanted! A Harp Like the Angels Play	Will Oakland
774	- When You're In Love with More Than One, You're Not In Love at All	-
		Irving Gillette
775	- Any Girl Looks Good in Summer	Walter Van Brunt and Chorus
776	- Sailor's Hornpipe Medley	Charles D'Almaine
777	- It's Got to Be Someone I Love	Ada Jones and Male Chorus
778	- Summer Days	Billy Murray and Male Chorus
779	- The Dwellers in the Western World - No. 1, "The Red Man" / Sousa's Band	
780	- Down in Sunshine Valley	Manuel Romain
781	- You're Eyes Have Told Me So	Stanley Kirkby
782	- Bits of Remick's Hits - Medley Overture No. 8 / New York Military Band	
783	- Stick to Your Mother, Tom	Will Oakland and Male Chorus
784	- When I'm Alone I'm Lonesome	Anna Chandler and Male Chorus
785	- I Think of Thee, Sweet Margareta	W. H. Thompson





AL. GERICHTEN

Phone  
(201) 748-8046

## ANTIQUE CYLINDER and DISC PHONOGRAPHS

*Bought, Sold and Repaired*

MORNING GLORY, BELL HORNS CYLINDER RECORDS

23 WALDO AVENUE  
BLOOMFIELD, N. J. 07003

### WANTED LIST

-----

Edison Reproducers Models "B" "C" "H" "K" "L" "M" "N" "O" "D"  
Columbia Reproducers Models Amberola 30, "Q" "B"  
Edison Talking Doll Mechanism for Talking Doll Pictured below.  
Clean 2 and 4 minute cylinder records in boxes.  
Edison Cygnet and Opera horns (metal or wood)  
Berliner Phonographs complete.

18" Dog Nipper Victor trade mark dog.

Write giving amounts and prices will pay for shipping and insurance.

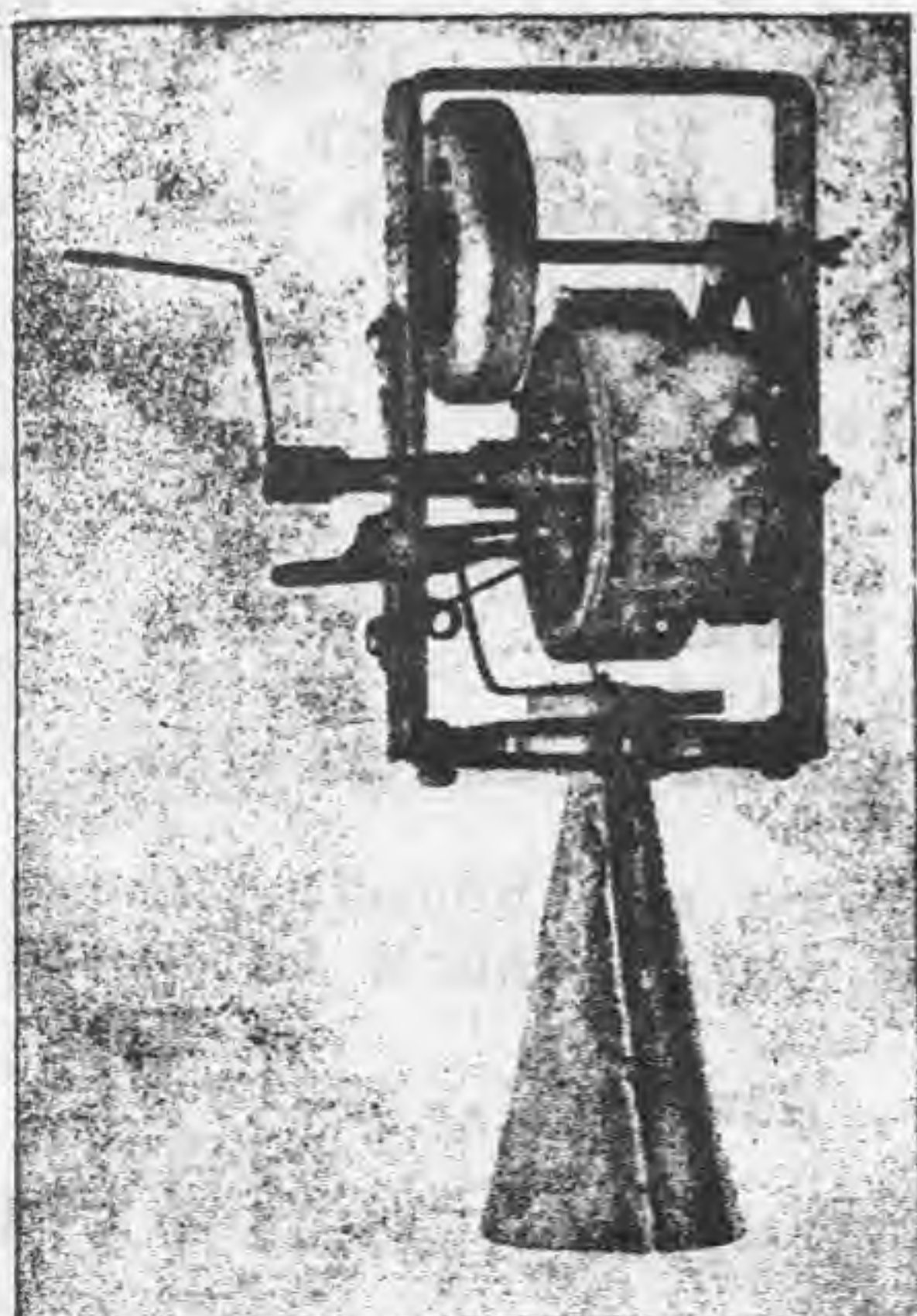
Send self addressed envelope for spare parts list.

Reprint of Genuine Edison Parts Catalogue .List every last part in picture  
named and numbered for most Gems, Standard, Fireside, Home, Triumph and  
others, Also Reproducers. ( A Collectors Must Very Rare ) \$ 3.00

Victor Trade Mark Berliner with Dog Nipper looking into horn a mans tie  
clip simulated gold.( Very Eye catching ) \$3.00

Edison Spark plugs in original boxes never used \$3.00

Edison Manuals for most models also Columbia "Q" \$1.00 each.



### THE EDISON TALKING DOLL MECHANISM

The Edison Phonograph Toy Company was formed towards the end of 1887, and  
production ceased in 1890.



14.

- Bob Foote, 14137 Flint Rock Road, Rockville, Maryland 20853 -

Thanks to all our customers of our ad in the Spring issue. We are encouraged to offer the following which we consider to be among the scarcest of U.S. record catalogs. These are the only copies we have found in almost 20 years of searching.

Company	Description	Year	Pages	Price
1) Brunswick	popular, complete	thru Oct 1936	50	\$9.50
2) Okeh	1 page detached	1941	101	8.75
3) Decca	" "	1936-37	33	9.25
4) Decca	" "	1938	48	9.25
5) Decca	" "	1939	82	9.25
6) Decca	front cover detached & worn, corner of all pages worn, popular, complete	1940	129	7.25
7) Decca	cover loose, some pages loose, pop., cpl.	1942	221	8.25
8) Decca	rear cov. & last page badly worn, pop 11/14/14-12/31/42 plus cpl. 15000, 18000, 23000 & 29000 series-1943	128	5.25	
9) Decca	ft. & rear covs. very worn, pop. 11/14/41-10/21/43 plus same as (8) above plus all Brunswick records	1944	126	5.75
10) Decca	small corner of rear cover missing, pop., cpl.-1948	360	6.75	
11) Bluebird (Vic.)	few marks on ft. cov., pop., cpl. thru Dec '39/35/	8.75		
12) Bluebird (")	few marks on ft. & rear covs., pop., cpl. thru Jun 40/47/	8.75		
13) Bluebird (")	popular, complete, old familiar, race, Cajun, Irish & children's	thru June 1940	64	8.50

All catalogs are in sound, used condition except as noted. War-time copies in the 40's have the usual discoloration due to the cheap pulp paper of the period. The following catalogs while not in the class of those above as to rarity are still tough to find.

14) Victor	A selected list from Red Seal, Victor, and Bluebird catalogs	1943	501	5.50
15) Victor	complete	1945	316	5.50
16) Victor	"	1946-47	339	5.75
17) Victor	The Music America Loves Best-approx. 800 titles/51	280	3.50	
18) Victor	The Music America Loves Best - complete	1953	488	5.25
19) Columbia	some pages at corner slightly bent - cpl.	1942	423	5.75
20) Columbia	front cover slightly worn complete	1944	461	5.75
21) Columbia	"	1945	468	5.75
22) Columbia	"	1952/53	668	3.50
23) Schwann	6/53, 10/53, 5/55, 6/56, 7/56	\$2.25 each		

The following books are all in very good condition with dust jackets except item 25.

24) Records for Pleasure, John Ball, Jr.	1947	214	2.75
25) A Guide to Record Collecting, Paul Whiteman	1948	331	2.75
26) How to Build a Record Library, Howard Taubman	1953	94	1.75
27) Selective Record Guide, Moses Smith	1950	300	3.50
28) Music and Recordings - 1955, Frederic Grunfeld	1955	302	2.25
29) Jazz: Its Evolution and Essence, Andre' Hodeir	1956	295	3.75
30) Guide to Jazz, Hugues Panassie' and Madeleine Gautier/56	312	5.25	

The following Crosby discographies are softbound. They contain many ink and pencil notations which appear to add much information. The cover on item 31 is somewhat worn.

31) Bing Crosby - A Discography 1926-1946, Edward J. Mello and Tom McBride	1946(?)	61	6.25
32) Crosby on Record 1926-1950, Mello and McBride	1950	101	7.75

All prices include postage. Hope many of you find something of interest.

Bob Foote



D. R. Peterson, 5701 40 Ave. So., Minneapolis, Minn. 55417  
 Phone: 612-727-2852 (evenings)

# RECORD WANT LIST

1. Picture records made under the Vogue, RCA Victor, Record Guild, etc., labels. The grooves are cut into the clear plastic top layer.
2. Metal records made under the Echo, Speak-O-Phone, etc., labels. These records are all metal, including the grooves. Also want glass and glass composition records.
3. Edison 12 inch diameter,  $\frac{1}{4}$  inch thick records.
4. "Christmas Greetings from the Bunch at Orange," on Edison thick.
5. "Let Us Not Forget," Thomas Edison's Voice.
6. Any 7 inch records on the following labels: Zonophone, Climax, Eldridge Johnson, Universal Talking Machine, Columbia (black & silver label), Berliner, Consolidated Talking Machine Co.
7. Certain cylinder records, for ex. Taft, Edison, Roosevelt, etc.
8. Hillbilly music of the 1920's and 1930's.
9. Cowboy music (esp. Jimmie Rodgers from the 1920's).
10. Early vaudeville sketches (esp. Uncle Josh, alias Cal Stewart).
11. Little Wonder records.
12. Any early records which are unusual in some way, such as very large size, very small, large spindle holes, unusual coloring or labels, general odd appearance, and the like.

## WANTED:

RAY ANDRADE Vic. 27653 A & B (N- or  
 BILL CARLISLE Dec. 46045 (N-) better)  
 BLUE BARRON M-G-M 10027 Chi-Baba  
 Chi-Baba (N- or Better)  
 HENRY BURR-EM 9183(G); Vic. 18955 (VG)  
 CARLISLE BROTHERS King 535 (N-)  
 CARTER FAMILY Mont. Ward M-4228 (E#)  
 FRANK CRUMIT Columbia A3715 (VG)  
 JIMMIE DALE Continental C-8009 (N-)  
 FERERA & FRANCHINI B'way 11276 (E)  
 ANDY GRIFFITH-Capitol 2885 (Will ac-  
 cept on 45) - "Swan Lake" Pts 1 & 2  
 STAN FREBERG-Cap. 2279 (45 or 78) (N-)  
 FRANK HUGHES Cameo 449 (E)  
 GRANDPA JONES-RCA Victor 20-5113 (N-)  
 SPIKE JONES RCA Victor 20-1836 (E)  
 THE PICKARD FAMILY Regal 8776 (E)  
 PINE RIDGE BOYS-RCA Vic. 20-2403 (N-)  
 HARRY F. RESER Victor 20493 (N-)  
 JON & SANDRA STEELE-Damon D-11133 (E)  
 CAL STEWART (UNCLE JOSH) Vic. 16145 (VG)  
 CHARLES ROSS TAGGART Vic. 18099 (E)  
 BILL LONG & RANCH GIRLS-London (Can-  
 adian) "Blue Canadian Rockies" (N-)  
 Conditions shown are AUDIO condi-  
 tion--not visual! Write stating  
 asking price.

Fred Goldrup  
 Lisbon Falls, Maine 04252

## Wanted

Want records by or information  
 about Cal Stewart or Uncle Josh.  
 Also want Grand Opera Blue Amberols  
 and Pink Lamberts, any titles. Also  
 United disc records with 1" hole.  
 Larry Dulin, Powell, Ohio 43065

Wanted - Edison Home movie projec-  
 tor (Kinetoscope), complete or  
 parts, film, directions (Xerox  
 o.k.), etc. Also for sentimental  
 reasons, want accordion solo rec-  
 ords by my uncle Ivar Peterson, es-  
 pecially his Victor recordings from  
 the late 1920's. E. G. Anderson,  
 326 W. Chevy Chase #7, Glendale,  
 California 91204.

Wanted: Edison and other cylinders  
 in good condition with boxes.  
 Specialty is Accordion, Violin,  
 Al Bernard. Will buy bulk lots.  
 Phonograph related items wanted.  
 Steve Ramm, 5 Morningside Drive,  
 Trenton, New Jersey 08618.



New Amberola Phono. Co.  
133 Main Street  
St. Johnsbury, Vermont 05819

John J. Nagy  
Rural Route 1 - Box 42  
Walcott  
Iowa 52773

Third Class



George Alexander, Ada Jones, and the like - all enjoyable to listen to and eagerly sought, but not among the musical gems I had hoped might be found. There does seem to be at least one Bert Williams, and I know of one by Bernice de Pasquali in a New York collection.

It is hoped that this has helped you in sorting out the various Stars you may have into their proper niches. In addition, it may have given you some idea as to when a certain Star was released in relation to the others. (I was surprised to discover that one and two digit numbers were used last.)

Some day we hope to be able to present the complete listing of these records, but right now there are too many gaps. But if you have any Star records, as well as single-faced Harmony Disc records, and you're curious as to the artists and other corresponding Columbia information, we are in a position to be able to supply this data in most cases. We'd appreciate it, though, if you'd include a self-addressed stamped envelope when writing for this information.

For Sale  
Records, 78's, Pre-1930's All Kinds,  
Red Seal, etc., but mostly popular.  
Free list send to

RECORDS  
R.R. 1, Box 54  
Vestal, New York 13850

Gems from The Talking Machine World

January 15, 1911

The first annual banquet of the Philadelphia store of the Columbia Phonograph Co. was held at Boothby's on January 4. There were about 40 present, and previous to the banquet the entire party went to see "The Girl in the Train" at the Forrest. The following was the menu served at the banquet:

Oyster cocktail Elite Blue label olives,  
Gerkins with Orchestra Accompaniment  
Consumme Grafonola  
Double-faced fried oysters Columbia  
Pepper sauce a la Lina Cavalieri  
Filet Mignon of tenderloin Boninsegna  
Indestructible peas  
Potatoes (one side copyrighted)  
Ice Cream De Luxe A. 12" fancy cakes  
Coffee Regent